The University of Alberta
Department of Music,
The Canadian Centre for
Ethnomusicology

present **World Music Concert 2008**

"Tar and Kamancheh: Persian Traditional Music"

Saturday, March 1, 2008
at 8:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Performers:

Saeed Kamjoo – *kamancheh* (bowed spike-fiddle)

Araz Salek – *tar* (long-necked lute)

Program:

(1) *Taaloon* (Kamancheh solo): Saeed Kamjoo

The music in this collection was composed in memory of the valley of Taaloon (North East of Tehran, Iran) and its nearby plain, which were paved over in a chaos of construction about 15 years ago. They no longer exist today, except as memories and names. These peaceful valleys and plains were a haven for Saeed Kamjoo, his friends, and his master Ali Akbar Shekarchi, in the war-filled days of the 1980s.

This music is intended as a personal opportunity for self-expression. Various techniques, musical colors and dynamics, as well as the possibilities afforded by the instrument and the bow are all employed.

Saeed Kamjoo's connection to the intricate and astonishing patterns of Persian classical music, together with the melodic airs of this music, are the reasons why he covers a variety of rhythms and melodies in the composition of this collection.

-Mezrâ; The name Mezrâ refers to a plain in Taaloon. The music of this piece is reminiscent of the shepherds and their herds. Its medium slow rhythm transforms into a dance pattern characteristic of the regional music of the province of Northern Khorasân.

-Sepidâr: composed on an ancient rhythmic cycle pattern named Mâhuri. It is a variation of the gushe "Zang-e shotor".

-Shakib; an interpretation of Maqâm Sahari from an air from the province of Kermânshâh.

-Kaboodân: starts with the zills and the kamânchê. It modulates back to the Râst-Panjgâh mode, when the dance–like rhythmic patterns start…

(2) *Birth* (Tar solo): Araz Salek

Birth is performed in the Dashti mode (dastgah). Unlike other births, this *Birth* is an intentional attempt to being born consciously. *Birth* began to be born in January 2006 following months and months of improvising. Among all Dastgahs of the Iranian Radif, Dashti is the one with the least modal variations. Unlike many other performances, which typically do not maintain the Dashti mode, all along the whole recital, *Birth* is solely devoted to Dashti.

intermission

(3) Duet in Isfahan (Tar & Kamancheh): Araz Salek & Saeed Kamjoo

Pieces of traditional Persian music, including Pish-Daramad, Reng, Chaharmezrab, and Tasnif, composed in the mode (dastgah) Isfahan by mastros Beigchekhani, Aref Qazvini, Morteza Ney-Davood, and Rokneddin Mokhtari.

About the artists

Saeed Kamjoo

Saeed Kamjoo's creativity finely combines authenticity and innovation. His innovative approach towards the playing of Kamanche is based on his perception of values inherent in Persian art music. He searches new idioms while performing and developing his music, by using the ornamentation of Persian classical music to discover new possibilities. Even though his music has its roots in the tradition, it also allows itself to explore the new.

Saeed graduated in music from University of Tehran and has been rigorously trained in the instrumental and vocal techniques and repertoires of Persian classical music by such renowned masters as Ardeshir Kâmkâr, Ali Akbar Shekârchi and Ustad Asghar Bahâri.

He has made many appearances in music festivals in Canada, U.S.A, Mexico, U.K, Germany, France, Portugal, Belgium, and Holland. He has performed as guest artist with one of most renowned Persian ensembles, Dastan.

Saeed migrated to Montreal, Canada in 1997. Since then he has been collaborating with various creative ensembles in

Canada, U.S, England and Germany. He has received grants from Canada Council for the Arts and Conseil des arts et des lettres du Québec.

http://www.saeedkamjoo.com/

Araz Salek

Araz was born in Tehran, Iran in June 1980. He started playing Tar at the age of eight under the instruction of Tofigh Iranparvar. He studied Iranian classical repertoire, vocal and instrumental Radifs, under the supervision of maestros Hooshang Zarif, Arshad Tahmasebi and Hossein Omoumi. He has been tutoring Tar and Setar for more than ten years. In 2005, he finished his graduate program in engineering, and in the same year immigrated to Canada.

http://www.arazsalek.com/

Gholam-Hossein Beigchekhani

Born in Tabriz in 1917, Gholam-Hossein Beigchekhani, was a phenomenal tar player who started playing at the age of six. He played in the Tabriz Radio station for more than 25 years, and performed with many great vocalists. His techniques of tar performance and compositions were influenced by the school of Caucasia. This great maestro passed away 20 years ago in 1988.

Abolqassem Aref Qazvini

Abolqassem Aref Qazvini (b. 1882 in Qazvin, Iran, d. January 21, 1934 in Hamadan, Iran) was an Iranian poet and composer. Son of Molla Hadi Vakil Qazvini, he composed many poems about Iran and was considered a national poet. Along with his powerful poetry, he also played music. Aref Qazvini was a revolutionary during the Iranian Constitutional Revolution and composed many political and pro-revolutionary songs. He moved to Hamadan later in his life and died there in January 1934 at the age of 52

Morteza Ney-Davood

Morteza Ney-Davood was born in Tehran, Iran in 1900 to a Jewish family with a musical heritage. His father, Bal Khan, was a famous drummer, and his house served as a shelter for the most popular musicians. When Neydavood was a child he began to play the tar, without any instruction. He studied Persian classical music under the direction of Agha Hosseingholli for two and a half years, then studied with Darvish Khan, another master musician, for three years. In a short period of time he was able to obtain a gold medal award as the most talented student in Darvish Khan's class.

Neydavood performed for the Tehran Radio station after its opening for ten years. At that time, he was playing in the company of other well-known musicians such as Ghamar, Banan, Saba, Mahjoobi, Shahnazi, and others. Some of the performances were recorded in "His Master Voice' and "Polyphone" Recording Company.

In 1980 at the age of 80 Morteza Neydavood immigrated with his family to the United States. It was a difficult time for him to be so far away from his country at that age. On September 17, 1984, he was awarded a certificate of honor from the mayor of Los Angeles. Morteza Ney-Davood passed away on July 31, 1990, in San Francisco. He was laid to rest at " Colma Cemetery", thousands of miles away from his beloved country.

Rokneddin Mokhtari

Born in 1888 in Kermanshah, Iran, Rokneddin Mokhtari learned to play the violin in his childhood. Throughout his life, he never performed as a professional musician, and was always considered as an amateur musician with a huge talent in composition. He was one of the most controversial figures in Iranian music. In public, Rokneddin Mokhtari was well-known as a military officer with a ruthless reputation, and at the same time as a romantic composer with outstanding masterpieces in music. He passed away in 1972 at the age of 84.

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DEPARTMENT OF
MUSIC

World Music Ensembles
Upcoming Events
Convocation Hall, Arts Building

Saturday, March 8 at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests Wajjo Drummers
Ayanmo Drummers and Dancers
led by Prince Stanley Koledoye
For concert information, email: rkpogo@shaw.ca

Friday, March 28 at 8:00 pm
Middle Eastern and North African Music Ensemble
Michael Frishkopf, Director
For concert information, email: michaelf@ualberta.ca

Saturday, March 29 at 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
For concert information, e-mail:sharmila.mathur@ualbera.ca

Admission: $10/stud/sen, $15/adult.
Please note: All concerts and events are subject to change without notice.
Please visit our Website:
www.ualberta.ca/music
or call 492-0601for verification of dates.
Advance tickets are available at TIX on Square, 420-1757, and at the door.

Join us!